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# Museum of Fine Arts Bulletin

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*I. Washing Day*

*Kiyonaga (1752-1815)*

Gift of William S. and John T. Spaulding, 1922

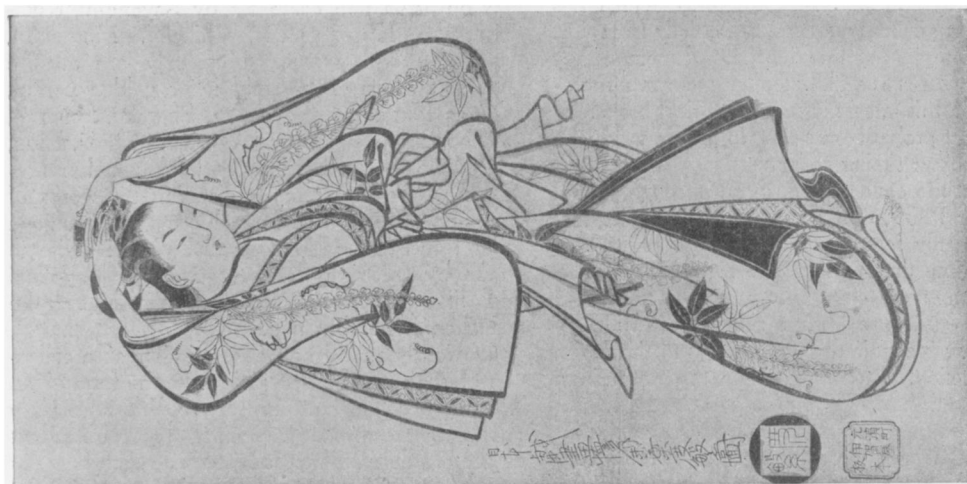
## The William S. and John T. Spaulding Collection of Japanese Prints

THE collection of Japanese prints gathered with painstaking care and discrimination by Mr. William S. Spaulding and his brother, Mr. John T. Spaulding, has just become the property of the Museum by the gift of these gentlemen. Actual possession is deferred, but the opportunity of study is afforded by special arrangement. The collection has long been acknowledged as the finest in private hands. Through the generosity which has inspired this gift and earlier gifts, chiefly from Dr. William Sturgis Bigelow and Dr. Denman W. Ross, the Museum will hereafter possess a representation of this interesting and historical branch of Japanese art probably excelling in artistic value the sum of all other similar collections.

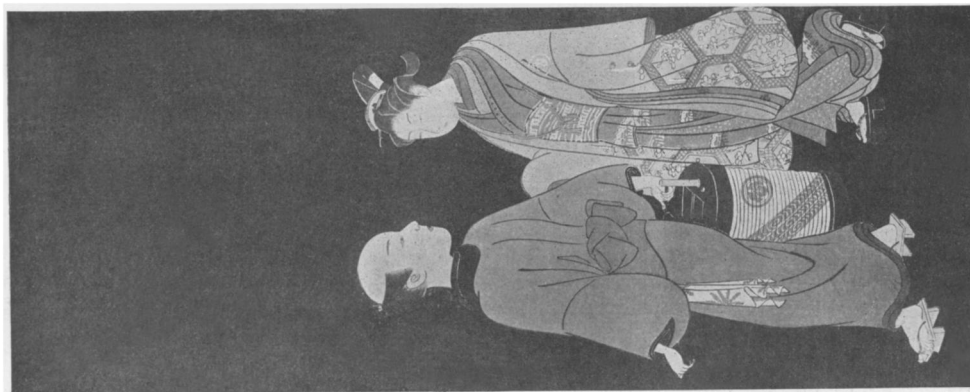
It was at the conclusion of a tour through Japan, in the year 1909, that the Messrs. Spaulding first became keenly interested in Japanese prints. In the brief time that remained before they were to sail for home no attempt to form a collection could be made. Nevertheless, a single fine print by Hiroshige was acquired—the nucleus of the future great collection. From that time the enthusiasm of these gentlemen led them to avail themselves of every opportunity to obtain worthy examples of the art, and it was not long ere they were recognized as leaders among the print collectors of the

world. From the beginning a very high standard in collecting was maintained, often only a few desirable prints, in a collection which had been purchased in entirety, being retained. Indeed, a large number of masterpieces in the collection of the Messrs. Spaulding are to be identified as at one time belonging to other well-known collectors, among them Professor Fenollosa, Dr. J. Clarence Webster, Baron Sumitomo, Colonel Appleton and Messrs. Frederick W. Gookin and Frank Lloyd Wright. Among prints of the primitive period may be listed fine examples by Kiyonobu, Kiyomasu, the Kwaigetsudos, Chincho, Masanobu, Toyonobu and others. Not only are all the important artists of the middle or golden period, such as Harunobu, Kiyonaga, Sharaku, Shunsho, Buncho, Shuncho, Shunyei, Utamaro, Choki, Eishi, and Kitao Masanobu, fully and adequately represented in the collection, but among the works of each appear many prints which are at once unique in kind and extraordinary in quality. Likewise in works by artists of the later period—Toyokuni and his school, Hokusai and Hiroshige—the collection is notably rich.

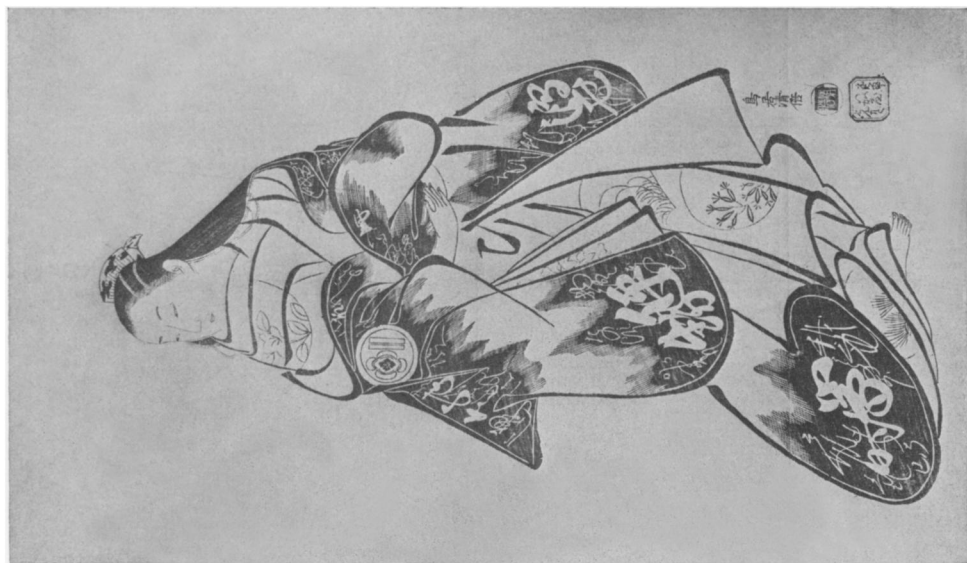
Obviously an adequate description of a collection of such magnitude would take the form of an exhaustive catalogue. In the present necessarily brief announcement it is possible to give but a hint of the six thousand treasures which constitute the superb gift of the Messrs. Spaulding. K. T.



2. *Arranging her hair*  
Kwaigetsudo Dohan (c. 1704-c. 1715)



3. *Street scene at night*  
Harunobu (1725-1770)  
Gift of William S. and John T. Spaulding, 1922



4. *An actor in a woman's part*  
Kiyomasa (d. 1763)

5. *Actors**Toyonobu (1711-1785)*

1. (Frontispiece) A busy scene in the yard of a house at Nakasu, a district built upon silt in the Sumida River. For nearly twenty years, which included the best working period of the artist, a group of houses of entertainment flourished on this island.

2. A woman adjusting a comb in her hair.

3. A man-servant with a lantern escorting a *geisha* to a party.

4. Doubtless the figure is that of Matsumoto Shigemaki who, it seems, owed his popularity rather to his personal appearance than to his acting.

5. Nakamura Shichisaburo II and Sanokawa Ichimatsu in a play. The former probably represents Soga no Juro, not as a brave warrior but as an amorous swain, in which *role* the actor was most celebrated.

6. The celebrated actor, Segawa Kikunojo III, who customarily appeared as a woman, is here shown in the costume of his part with a well-known tea-house waitress, Takashima O-Hisa. (See No. 8.)

7. These actors are Segawa Tomisaburo and Nakamura Manyo. They appear as women, Tomisaburo probably representing Yadorigi, a *samurai's* wife, and Manyo representing her maid, Wakakusa, in the play Hana-ayame Bunroku Soga, performed at the Nakamura-za in 1794.

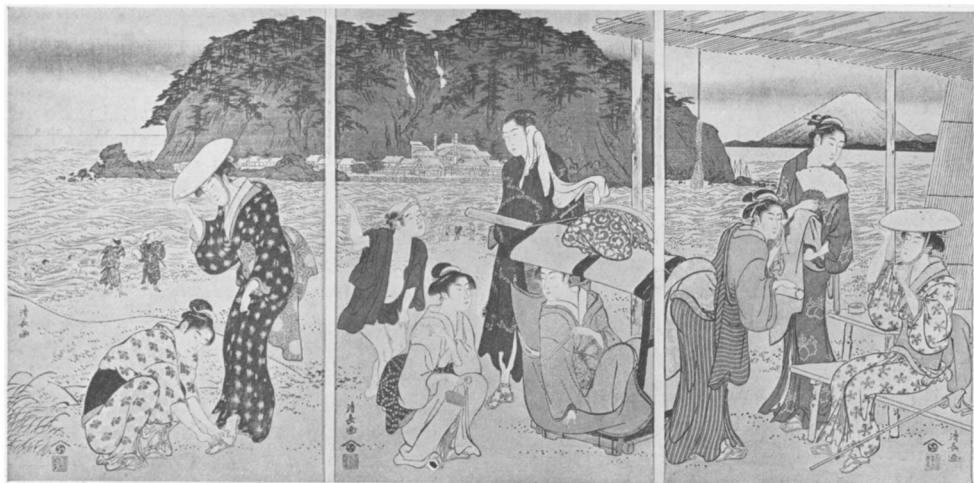
6. *An actor and a waitress* *Shuncho (c. 1775-1821?)*7. *Actors**Sharaku (c. 1787-c. 1796)*



8. Portraits of women

Utamaro (1754-1806)

9. Portrait of a woman  
Eishi (1763-c. 1829)10. Sunrise on New Year's Day  
Choki (c. 1786-c. 1805)

11. *The call of the cuckoo**Kitao Masanobu (1761-1816)*12. *Travellers to Enoshima**Kiyonaga (1752-1815)*

Gift of William S. and John T. Spaulding, 1922

8. Utamaro repeatedly depicted a certain few young women, among them the group here represented: in the center, Hinazuru of the Tomimoto family of singers; at the right, O-Hisa, waitress at the Takashimaya; and at the left, O-Kita, waitress at the Naniwaya. To these tea-houses, it is said, people flocked, not so much for refreshment as for the opportunity to see the fair waitresses.

9. Takigawa of the Ogiya arrayed to receive a guest.

10. A woman braves the early morning chill to view the sunrise across the water.

11. A party enjoying an outing at the water's edge are suddenly attracted by the call of a cuckoo.

12. The sacred shrine of Enoshima and the inviting scenery of the island attracted throngs of people in olden time even as to-day. A party of women are here seen resting on the shore opposite the island.